"The Yellow Wallpaper": How Figurative Languages Fuel a Descent into Madness

Novy Kresnawaty[1], Ouda Teda Ena[2], Markus Budiraharjo[3]
English Education Master Program, Sanata Dharma University
E-mail: opieopay06@gmail.com

Abstract

This study explores the use of figurative language in Charlotte Perkins Gilman's "The Yellow Wallpaper," focusing on the protagonist's descent into madness as depicted by the author. This study employs a qualitative descriptive methodology, drawing its data from specific sentences from the short story and focusing on some examples of figurative language. The method of analysis utilized is content analysis with a focus on language style. The collected data consists of words and sentences extracted from "The Yellow Wallpaper." This involves conducting a literature review, annotating the text, identifying figurative language techniques, and analyzing their effects. Additionally, the study contextualizes Gilman's work within its historical and cultural context. This research plan offers a methodical strategy for illuminating this significant aspect of "The Yellow Wallpaper.

Keywords: *Content analysis, Figurative language, Literary analysis, The Yellow Wallpaper*

Introduction

Language is a complex and intricate method of communication, consisting of various symbols that function to convey thoughts, concepts, and emotions. It plays a crucial role in human culture and civilization, facilitating collaboration, interpersonal communication, and self-expression (Pagel, 2017; Rabiah, 2018; Ferguson, 2010). Language serves a social function by fostering a sense of group identity, solidarity, and social hierarchy (Alshammari, 2018). Language can aid in understanding the world and is capable of categorizing information to facilitate the memory of various things (Sellars, 1969). Since language has a crucial role in society, therefore, it is important to study the science of language called linguistic, a field that studies its significance in human life (Knodel, 2023). This system examines the various aspects of human language, including its usage, structure,

location, and historical significance throughout society. Linguistics has played a crucial role in both human language and society (Jannah et al., 2022). Linguists engage in the study of language in order to get a deeper comprehension of its underlying mechanisms and to explore strategies for its enhanced use. The individuals exhibit a keen interest in the organisation and arrangement of language, its utilisation within various settings, and the interconnection between language and other facets of human culture and cognition (Elleman, 2019).

Linguistics encompasses the fields of phonetics, phonology, morphology, syntax, and semantics (Lafond, 2009). Semantics is a branch of the linguistic discipline that deals with the exploration and analysis of meaning and definition (Harya, 2016). The study of semantics plays a crucial role in being classified as a scientific discipline focused on understanding the meaning conveyed by sentences or utterances (Nallapati, 2003). Understanding meaning in social interactions allows individuals to effectively interpret and assimilate the content conveyed through conversation or information shared by others. Semantic Feature Analysis (SFA) is one linguistic approach that can be implemented in foreign language learning (Mantasiah et al., 2020).

Semantic Feature Analysis can enhance reading comprehension, vocabulary, and reading summaries (Olsen, 2016; Hussein & Mohammed, 2022). By analyzing semantics, it can support the use of a foreign language in absorbing new vocabulary and easily understanding readings, thereby enabling the acquisition of academic terms and phrases (Billmeyer, 2010). A study by Azka Khalid (2019) involving 50 ESL students focused on their ability to analyze semantic changes (meaning) in literary works showed negative results; most students were unable to grasp the deep or true meanings of several words in the tested literary works. This indicates that knowledge of semantic analysis has a significant impact on ESL students in improving their reading and critical thinking skills.

Semantics and figurative language are two closely related concepts in linguistics and language studies. Figurative language is the use of words or expressions in a way that differs from their literal meaning to convey a deeper or broader meaning. Pye (2017) proposes a metaphorical theory of meaning, which places metaphor at the canter of semantics and assumes that all languages are figurative. Figurative language, including metaphors, similes, and idioms, is a fundamental mode of cognition that intersects conceptual domains and allows for the expression of new ideas (Warsi, 2013). Figurative language is widely used and has always been a main component in literary works (Burke, 2014). The use of figurative language creates compelling visual representations with different arrangements of elements and presents an unusual perspective on the world in literary works (Hadjim, 2021).

In a narrative context, certain sentences use figurative language as a means to enhance aesthetic appeal, evoke interest, and stimulate the reader's imagination (Wibisono, 2018). Currently, literature is no longer confined within the boundaries of language; modern literary works explore various mediums, like paintings, drawings, and symbols, to convey messages and ideas. But language remains the primary tool for self-expression (Wellek & Warren, 1990).

This research conducts an analysis of the use of metaphorical language in the literary work entitled 'The Yellow Wallpaper' by Charlotte Perkins Gilman in 1892. In this story, Perkins Gilman employs figurative language to depict the psychological condition of the main character, describing the narrator's gradual decline in mental health. The story "The Yellow Wallpaper" employs several literary devices such as simile, metaphor, personification, and unique imagery to effectively create a vivid atmosphere and parallel dark existence with the narrator's increasingly distorted awareness of the world. The purpose of this research is to elucidate the use of figurative language focusing on the journey of mental decline in the main character, while the aim of this study is to identify and present the types of figurative language used in the literary.

The Yellow Wallpaper: historical context and Feminist Macabre

A disturbing short story by Charlotte Perkins Gilman titled "The Yellow Wallpaper," first published in 1892 by New England Magazine, then republished Elaine Hedges in a Feminist Press edition in 1973 (Amir, 2021). Over the backdrop of the late 19th century, the story threads a terrifying plunge into lunacy, revealing the repressive reality women under the cover of medical treatment must endure. Viewed through the prism of "feminist macabre," the narrative employs psychologically terrifying and horrific images to powerfully challenge the "rest cure" and the medicalizing of female hysteria during 19th century (Lester, 1994). A contentious treatment for "nervous conditions" that advocated total physical and mental relaxation, the "rest cure" for women gained popularity during the Victorian era. This "cure"—which was frequently recommended by male doctors—involved staying home and not doing anything, which made the patient's symptoms worse (Cullbreath, 2023).

Analyzing the historical background alongside the eerie aspects helps one to understand how Gilman creates a terrifying story that functions as a strong emblem of female subordination and the frantic struggle for agency (Ozyon, 2020). Gilman herself suffered from "nervous depression" following the birth of her daughter, and she personally felt the incapacitating consequences of the rest cure. Her medical spouse, Gilman's experience surely shaped the story of "The Yellow Wallpaper," advised total bed rest. The narrative opens us to an unidentified narrator limited to a locked room with terrible yellow wallpaper as the sole source of stimulation. Her husband John, a patronizing physician who strictly follows the "rest cure" theory, brushes off the narrator's calls for mental engagement (Gilman, 1892).

The climax and finale of the story confirm even more its position inside the framework of feminist macabre. By the end of the narrative, the narrator has completely given in to craziness and believes she has merged with the woman caught in the wallpaper. Surprisingly, though, she discovers release in her illusion. She moves around the room stripping the wallpaper, at last free from the boundaries of her bed and her husband's control. Although certain readings of her decline may view it as tragic, the ending might equally be understood as a reclaiming of agency. Though under her hallucination, the narrator, who is "creeping" and "mad," at last under control her own actions (Gilman, 1892). Feminist macabre helps us to see that the real horror resides in the social systems that can limit and devaluate women, not in the supernatural. Still a potent and unsettling story, "The Yellow Wallpaper" reminds us of the terrible results of patriarchal domination over women's minds and bodies as well as of the ongoing fight for female agency.

Method

This research initially conducted a bibliometric analysis using VosViewer software from literature search results using Google Scholar and Crossref to determine the development of previous research topics. Subsequently, in the second stage, this study analyzed the figurative language used in The Yellow Wallpaper using qualitative content analysis method. Qualitative Content Analysis (QCA) is a method of analysis used to interpret qualitative data subjectively, which depends on the context of content and is systematically analyzed (Selvi, 2019). The methodology flow is presented in the following diagram:
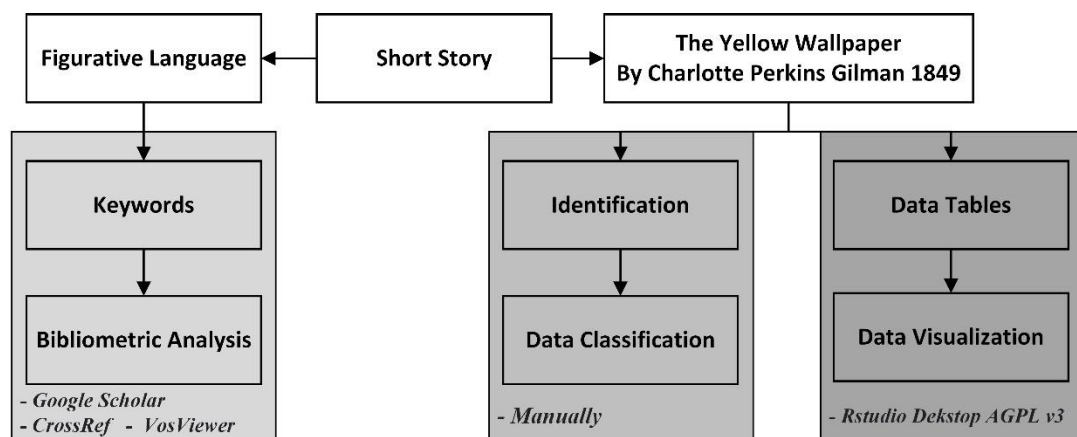

Figure 1. Methodology Diagram

Content analysis is a methodological approach employed to carefully examine and analyze data sets that encompass the usage of figurative language (Hsieh & Shannon, 2005). The data utilized in this study consists of words and sentences that encompass various language styles. These data were gained through the identification of the short tale text titled "The Yellow Wallpaper" by Charlotte Perkins Gilman. The data was acquired by a purposive sampling technique, specifically selected based on the criterion of linguistic style. Purposive sampling is a data sample strategy that is grounded on specific factors, as stated by Sugiyono (2017).
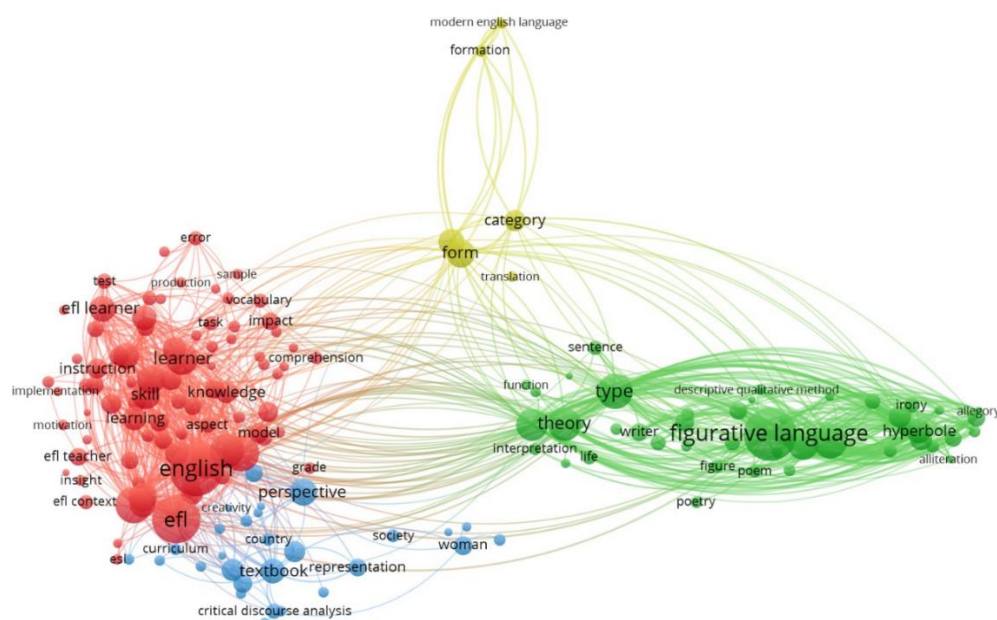
Bibliometric Analysis

Figure 2. VOSviewer bibliometric analysis

According to bibliometric data, study on figurative language is a dynamic and fast expanding area. Scholars investigate metaphorical language using cognitive, linguistic, and cultural studies among other approaches. This study has given insightful analysis of how figurative language is used and interpreted. The results of this study affect psychology, literature, and education among other disciplines. George Lakoff, Mark Johnson, Zoltán Kövecses, Cognitive Linguistics, Metaphor and Symbol, and the University of California, Berkeley are among some of the most powerful writers, journals, and institutions in figurative language study. This study has addressed metaphor, simile, personification, hyperbole, and irony among other subjects.

Results

Figurative languages and The Descent into Madness

This Figurative language in "The Yellow Wallpaper" by Charlotte Perkins Gilman is more than just decoration; it becomes a terrifying companion in the narrator's descent into madness. As it creeps up on her sanity, its sinister strands quietly hint at an impending disquiet before twisted and contorting to mirror the horrific abnormalities in her vision.

The findings of the figurative languages that show the descent into madness from Gilman's The Yellow wallpaper are presented on this table:

Table 1. The list of figurative language analysed and its meaning

No	Figurative Language	Page	Type	Meaning
1	The wallpaper is described as having a "kindly wink"	2	Personification	This strange way of describing the wallpaper makes it sound like it has a hidden message or is meant to be harmful. The wink makes it seem like the wallpaper isn't just an object, but something that's almost alive and is watching and maybe even playing with the storyteller
2	"The wallpaper's pattern is said to shriek with derision"	6	Personification	This emphasizes the narrator's deteriorating mental state and her tendency to see the wallpaper as a hostile entity
3	The faint figure behind seemed to shake the pattern, just as if she wanted to get out	4	Personification	The "faint figure" is most likely a hallucination caused by the narrator's isolation and mental strain. It represents a part of her psyche struggling to break free from the constraints imposed upon her
4	The wallpaper is creeping	13	Personification	This is interpreted as a literal notice of early faults. However, as the narrative unfolds, it acquires a progressively

No	Figurative Language	Page	Type	Meaning
				disquieting connotation. The use of personification allows the wallpaper to exhibit movement, which mirrors the narrator's increasing anxiety and hallucinations. This "creeping" might also represent a perceived menace, such as societal constraints or a feeling of insanity encroaching.
5	The wallpaper is crawling	13	Personification	this Personification shows the wallpaper crawling like an insect. With the wallpaper now actively menacing, the narrator's paranoia deepens. Crawling adds disgust and terror more than creeping. It can also mean societal forces or madness entering her environment are growing more aggressive. This terrifying phrase foreshadows the narrator's mental breakdown.
6	"The wallpaper is watching me."	14	Personification	It demonstrates the protagonist's increasing uneasiness by ascribing the human activity of "watching" to the wallpaper. The sensation of being watched leads to a relinquishment of authority over her environment and alludes to underlying worries that the wallpaper may represent, such as societal expectations or constraints. This is a scary scene that signifies a crucial shift in the narrator's journey into insanity.
7	The yellow wallpaper is a fungus growing in the air	7	Metaphor	One possible interpretation is that the "rest cure" is symbolized by the yellow wallpaper, which looks like a fungus. The narrator's mental health is deteriorating as the "cure" consumes

No	Figurative Language	Page	Type	Meaning
				him.
8	sprawling flamboyant patterns committing every artistic sin	2	Metaphor	Reflecting the repressive quality of the wallpaper, the chaotic design compares to sinful behaviour
9	The wall paper is crazy pattern	4	Metaphor	indicating the narrator's ideas and impressions' disorderly and chaotic character
10	The wallpaper is kind of sub-pattern in a different shade, a particularly irritating one	4	Metaphor	This sub-pattern seems to lurk beneath the main design, implying a concealed and unpleasant presence that reflects the narrator's inner distress
11	The wallpaper is shown as having a "recurrent spot where the pattern lolls like a broken neck" with "absurd, unblinking eyes everywhere''	2	Metaphor	his creates a disconcerting and suffocating visual that mirrors the narrator's growing fear and preoccupation
12	My wings are broken, and I cannot fly free	5	Metaphor	The metaphor might be interpreted as a criticism of the societal constraints imposed on women during the late 19th century. Women were frequently anticipated to display submissiveness

No	Figurative Language	Page	Type	Meaning
				and focus on family responsibilities, which limited their capacity to pursue personal aspirations and wishes.
13	My mind is like a tangled spider web, and the more I try to extricate myself, the more I am ensnared.	2	Simile	It demonstrates the gradual deterioration of the narrator's mental well-being. The example of a tangled web suggests that her thoughts get progressively more intricate and challenging to unravel and arrange.
14	I feel like a bird trapped in a cage	5	Simile	A feeling of limitation and confinement is symbolized by both the confined bird and the narrator, who is entangled by the yellow wallpaper. As the bird's cage restricts its movement, the narrator's sealed chamber, bed rest, and social expectations all contribute to her sense of confinement.
15	I felt like a lost kitten, alone in the world	3	Simile	It is possible to interpret this comparison as a critique of the constraints imposed on women by society at that time. The traditional view of women was that they should submit to their husbands and let them all the power and independence they could handle.
16	The wallpaper explain as : "It is like a bad dream."	5	Smile	It beautifully portrays the narrator's mental breakdown caused by the eerie yellow wallpaper. It shows how her mental collapse is exacerbated by her feeling trapped in an imaginary and stifling reality.
17	The wallpaper is compared to	2	Smile	Portraying a clear depiction of instability and self-destructive

No	Figurative Language	Page	Type	Meaning
	"lame uncertain curves that suddenly commit suicide"			inclinations that parallel her own psychological challenges
18	The pattern of wallpaper is described as: "a broken neck and two bulbous eyes stare at you upside down	4	Smile	Creating a feeling of distortion and discomfort that mirrors the narrator's warped view of the world.
19	The pattern is described as a "florid arabesque, reminding one of a fungus"	4	simile	The analogy between the wallpaper pattern and a fungus is used to express feelings of deterioration, proliferation, and discomfort. Below is a detailed analysis of this comparison:
20	The wallpaper is compared to "a lot of wallowing seaweeds in full chase"	3	simile	presenting a strong image of motion and confinement in the same sentence.
21	The color is repellent, almost revolting; a smoldering unclean yellow,	2	simile	These phrases imply the narrator finds the hue morally repulsive and repugnant, transcending basic distaste. "Smouldering" adds still another layer, giving the color the impression of a dark, eerie fire gradually expanding.

No	Figurative Language	Page	Type	Meaning
	strangely faded by the slow-turning sunlight….."			Such powerful language helps the wallpaper to represent something negative and corrupt.
22	The color is hideous enough, and unreliable, too, for it changes like a chameleon depending on the light	2	simile	The color is a double offense: it is not only horrible but also utterly unreliable. It is an erratic eyesore, always shifting according on the light, much as a chameleon might. This continuous change adds still another level of discomfort since the color's offensiveness varies somewhat widely.
23	My mind is like a stormy sea, and I am swept along in currents I cannot fight.	7	Simile	As a result, it paints a realistic picture of the overwhelming and damaging effect that the yellow wallpaper had on the narrator's mental state. In light of the repressive atmosphere she is living in, it sheds light on her increasing lack of control and the tremendous fight she is having to maintain her mental stability.
24	I feel like a ghost trapped in this house. I cannot escape, and no one can hear me."	10	Simile	These phrases all support the main idea of the story—that the yellow wallpaper's repressive quality affected the narrator's mental health. The wallpaper represents her imprisonment, social constraints, and finally her plunge into lunacy.
25	She spoke in a small, trembling voice like a frightened child	11	Simile	It vividly depicts the narrator's mental sensitivity as well as the repressive force of the yellow wallpaper. In the face of her mental collapse, it emphasizes her anxiety, loss of control, and extreme need for help.
26	My mind is like	12	Simile	It effectively depicts the detrimental

No	Figurative Language	Page	Type	Meaning
	a fire that burns. I cannot control it, and I am burning from within			impact of the yellow wallpaper on the narrator's mental well-being. It emphasizes the persistent and unyielding nature of her fears and the urgent requirement for assistance before she is entirely overwhelmed.
27	"The yellow wallpaper is my only friend."	14	Hyperbole	The narrator's assertion of companionship with lifeless wallpaper underscores their profound isolation, as they are compelled to seek comfort in something as mundane and devoid of emotion. This hyperbole emphasizes the gravity of their predicament, in which even the most ordinary thing becomes a source of solace.
28	"sprawling flamboyant patterns committing every artistic sin"	3	Hyperbole	This phrase accentuate the overpowering, disorderly, and rebellious nature of the wallpaper design, underscoring its contribution to the protagonist's spiral into insanity and psychological distress.
29	"a toadstool in joints, an interminable string of toadstools, budding and sprouting in endless convolutions"	4	Hyperbole	The phrase "uses vivid and figurative language to express the unsettling, dynamic, and oppressive characteristics of the wallpaper pattern. This contributes to the overall atmosphere of madness and psychological decline in the story.
30	"slaps you in the face, knocks you down, and	4	Hyperbole	The phrase uses vivid and figurative language to accentuate the oppressive, aggressive, and psychologically

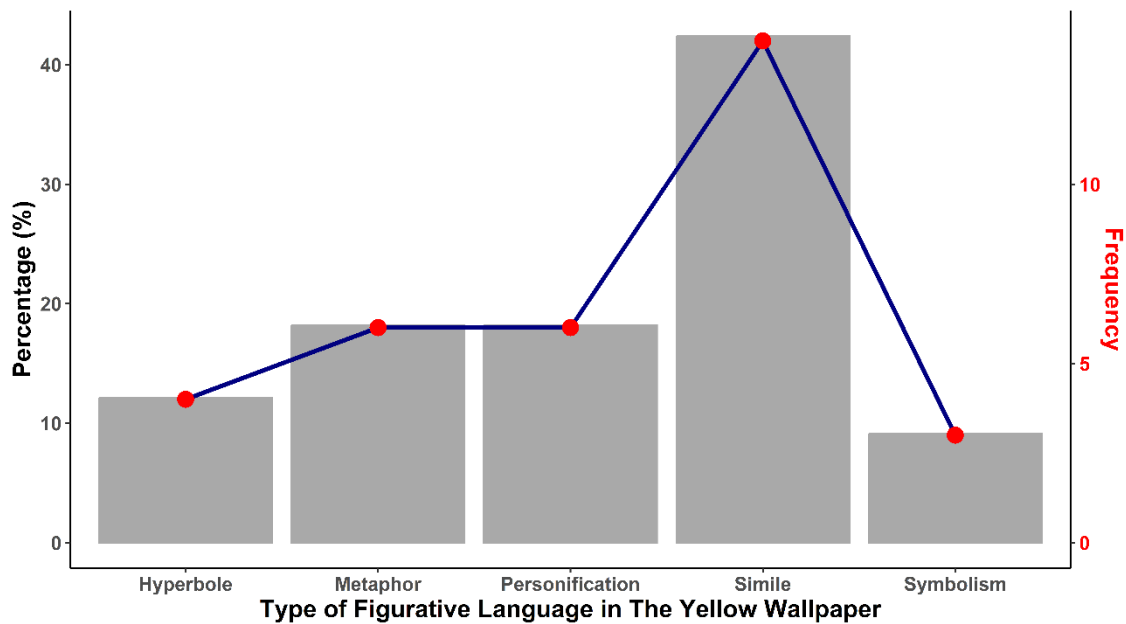| No	Figurative Language	Page	Type	Meaning
	trambles upon you"			detrimental effect of the wallpaper pattern on the protagonist, thereby enhancing the overarching theme of confinement, insanity, and psychological anguish in the narrative.
31	The Pattern of Wallpaper	1	Symbolism	The wallpaper serves as a representation of the protagonist's declining psychological condition. The shifting visual characteristics of the pattern, its capacity to ensnare and manipulate the protagonist's cognitive processes, and the presence of the lady confined within the wallpaper collectively symbolize the protagonist's gradual decline into insanity.
32	Woman behind Wallpaper	1	Symbolism	The woman trapped behind the wallpaper functions as a metaphorical embodiment of the main character's repressed sense of self and ability to take action. As the main character's fixation on the woman intensifies, it mirrors her mental conflicts and her decline into insanity.
33	The Pattern's Movement	4	Symbolism	The protagonist's preoccupation with the synchronization or independence of the front and back patterns of the wallpaper serves as a representation of her growing focus and confusion, emphasizing her decline into a fragmented and distorted understanding of the world.

Figure 3. Data visualization of Figurative Languages used

Gilman's short story "The Yellow Wallpaper" enhances the story and readers in the narrator's horrifying world by means of figurative language. The graph that is displayed figurative language specifically to show the descent into madness of narrator which mostly consists in simile (42.42%), metaphor (23.08%), and personification (18.18). Clear qualities, such as "wallpaper like a frightened child" and "like the face of a mad woman," describe the horrifying yellow wallpaper and explain the narrator's fear and desperation. Metaphors like "little bird," used to describe the trapped narrator, symbolize feelings of isolation and inaccessibility. The wallpaper that "stares" and "whispers" add the mental declines and horror experienced by narrator. Though less often used, the significance of it is quite great because of symbolism and hyperbole. Although the yellow wallpaper represents women's oppression and madness, hyperbole like "artistic sin" captures the narrator's despair. This intelligent use of figurative language produces a suspenseful environment and emphasizes the main ideas of the story that shows ignorance, women's oppression, and societal convention retaining.

Discussion

1. Simile

A simile is a figure of speech that involves comparing two objects by employing the conjunctions "as," "like," or "than" (Willis, 1969). A simile frequently draws a comparison between two initially unlike entities, which are subsequently

shown to possess substantial similarities or differences in their essence.

Following are the examples of simile from the text:

"The color is repellent, almost revolting; a smoldering unclean yellow, strangely faded by the slow-turning sunlight....."

The adjective "revolting" denotes that the narrator thinks the wallpaper's colour to be more than just unappealing; he or she also finds it morally or artistically disgusting. The term "smouldering" is often used to describe colors that are not only dull or lifeless, but rather dynamic or threatening in some way. The reader will feel uneasy and uncomfortable after reading these words together. The use of the word "unclean" to describe the appearance of the wallpaper implies that it is not merely ugly, but also corrupt. The word "smouldering" implies the wallpaper is steadily deteriorating or burning from the inside. With these phrases, the wallpaper takes on the connotation of a metaphor for anything harmful or unwholesome.

2. Metaphor

A metaphor is a figure of speech in which one word or phrase is used to symbolize a concept or action that has nothing to do with its literal meaning. It is also considered a form of abstract illustration. Metaphor departs from literal use since a name is given to an entity that does not really belong to it (Faheem, 2022). Example Metaphor from the text:

"The yellow wallpaper is a fungus growing in the air."

The narrator's mental disorder is similar to a fungus in that it is a parasitic organism that can spread and take over. Because the wallpaper is growing in the air, it's possible that the narrator's mental condition is permeating more than just her head. The wallpaper is a symbol of the narrator's own mental illness. The growing number of the wallpaper is a metaphor for the narrator's captivity in a toxic and oppressive environment. The wallpaper pollutes the air, making it unpleasant for the narrator to breathe.

3. Personification

The Yellow Wallpaper also makes use of personification. Personification is the practice of connecting abstract ideas, inanimate things, and animals with human qualities. Personification, as defined by Perrine (1969), is a figure of speech in which an animal, plant, or inanimate thing is given human qualities. Using an animal, an item, or a concept as a metaphor for a human being is called personification.
Example personification from the text:

"The wallpaper is creeping."

It is common to use the word "creeping" to describe the motion of a small animal or insect. Gilman implies that the wallpaper has some sort of lifelike quality by using this word to describe its motion. That the wallpaper has "strangled heads" and "jealous" eyes, as well as the narrator's other descriptors, is corroborative. The wallpaper's humanoid representation helps to dissolve distinctions between the real and the imagined. The lines between reality and the narrator's imagination have blurred. This is a prominent sign of insanity, and Gilman's use of metaphor does a lot in conveying it.

4. Symbolism

Symbolic language is a type of metaphorical language in which some objects, animals, or plants stand in for the meanings of other words, or vice versa (Mentari, 2023).
Example symbolism from the text:

"The yellow wallpaper can be seen as a symbol of the narrator's mental illness.'

The narrator becomes fixated and obsessed with the wallpaper. The narrator spends hours poring over the wallpaper, trying to make sense of its designs. One interpretation is that the narrator's fixation is a reflection of his or her own emotional struggle. She is losing her ability to function in the real world as her attention is more focused on the wallpaper.

The only thing the narrator can see is the yellow wallpaper because she is locked in a room with no windows or other distractions. The narrator's feelings of captivity and isolation mirror those symbolized by the wallpaper. It's as if she's locked in her own mind as her fixation on the wallpaper grows stronger. The narrator's mental health is deteriorating, as evidenced by his hallucinations.

5. Hyperbole

Hyperbole, a type of figurative language that occurs when a speaker says something intending another meaning then the intended meaning of what is said does not coincide with the literal meaning (Recchia, Howe, Ross & Alexander, 2010). Hyperbole is one of the most widely used figurative language (Carston, 2015). Three major components will enable us to define exaggeration precisely. First is hyperbole. The second is the relevance of the change in the propositional meaning into what the speaker meant to express. Finally, speaking hyperbolically calls for a designated specific referent (Aljadaan, 2018). Hyperbole was given little attention compared to other figures of speech in linguistic and discourse studies, which primarily focused on the listener's response rather than examining the interactive

aspect (Altikriti, 2016). Example from the text:

"sprawling flamboyant patterns committing every artistic sin"

In Charlotte Perkins Gilman's "The Yellow Wallpaper," the sentence " sprawling flamboyant patterns committing every artistic sin" vividly captures the repressive and disturbing quality of the wallpaper swallowing the narrator's head. Beyond simple visual elements, this striking portrayal explores the psychological effects of the wallpaper's design.

These adjectives underline the extremely aggressive and uncontrolled character of the wallpaper. The "sprawling" imply that they are invading the narrator's personal space and overwhelming her every inch of the room. The "flamboyant" character of the designs emphasizes even more their gaudiness and lack of discipline, therefore aggravating the disorientation and discomfort.

The statement "committing every artistic sin" is more than just an aesthetic judgment. It implies that the wallpaper's design is actively affecting the narrator's mental health. The chaotic and unpleasant quality of the patterns contributes to the narrator's increasing anxiety, paranoia, and final plunge into madness.

Conclusion

Through an analysis of the use of figurative language in Charlotte Perkins Gilman's work "The Yellow Wallpaper," it has been determined that Gilman used a range of figurative language strategies to portray the protagonist's gradual decline into a state of mental despair. This study analyses a total of 33 occurrences of figurative language, which have been examined and categorized as personification, simile, metaphor, hyperbole, and symbolism. Gilman employs analogies to draw parallels between the protagonist's mental illness and inanimate objects such as a "spider's web" and a "trapped bird." These metaphors contribute to the depiction of the protagonist's mental decline and incapacity to break free. Gilman employs similes to draw parallels between the protagonist's conduct and inanimate entities such as a "lost kitten" and a "stormy sea." These similes contribute to the portrayal of the protagonist as susceptible and powerless. Similes exhibit a greater frequency of occurrence in this investigation when compared to other figures of language.

Gilman used personification to depict the yellow wallpaper as a living thing that represents a frightening and confining presence for the main character. This personification contributes to the establishment of a feeling of anxiety and despair. Gilman used rich and detailed imagery to portray the protagonist's surroundings, shown by the yellow wallpaper being described as "repulsive" and "disgusting." This visual representation contributes to the establishment of a threatening and suffocating ambiance. Gilman skilfully employs metaphorical language to depict the major topic of the unique, which is the protagonist's gradual descent into mental darkness. The utilization of metaphorical language in this context allows for an intense feeling of fear and horror inside the reader, so enhancing the potency

and unsettling nature of the story.

This study shows that "The Yellow Wallpaper" is a powerful and disturbing narrative that delves into significant themes including mental health, the oppression of women, and the constraints of communication. The strategic implementation of metaphorical language by Gilman significantly contributes to the story's attractiveness.

References

Aljadaan, N. (2018). Understanding hyperbole. Arab World English Journal (October, 2018), Theses ID, 212.

Alshammari, S. H. (2018). The relationship between language, identity, and cultural differences: A critical review. Research on Humanities and Social Sciences, 8(4), 98–101.

Amir, R. M. (2021). Ideology in Charlotte Perkins Gilman's short story "The Yellow Wallpaper" by using genetic structuralism approach. JLE: Journal of Literate of English Education Study Program, 2(01), 34-44.

Armstrong, E., & Ferguson, A. (2010). Language, meaning, context, and functional communication. Aphasiology, 24(4), 480–496. Retrieved from https://doi.org/10.1080/02687030902775157.

Billmeyer, R. (2010). Strategies to engage the mind of the learner: Building strategic learners. Hawker Brownlow Education.

Culbreath, V. M. (2023). Towards a literary history of the rest cure (1866-1932) (Doctoral dissertation, Cornell University).

Elleman, A. M., & Oslund, E. L. (2019). Reading comprehension research: Implications for practice and policy. Journal of Learning Disabilities, 52(2), 85-96. Retrieved from https://doi.org/10.1177/0022219418816339.

Faheem, M., Mahmood, T., & Ali, S. S. (2022). A literary stylistic analysis of figurative language style in the short story "The Little Match Girl" by Hans Christian Andersen. Pakistan Journal of Social Research, 4(3), 955–962. Retrieved from https://doi.org/10.52567/pjsr.v4i03.974.

Gentner, D., & Bowdle, B. (2001). Convention, form, and figurative language processing. Metaphor and Symbol, 16(3), 223-247. Retrieved from https://doi.org/10.1207/s15327868ms1603and4_6.

Hadjim, W. S., & Napu, N. (2021). Analysis of translation methods of figurative language in short story. TRANS-KATA: Journal of Language, Literature, Culture and Education, 2(1), 56-64.

Harya, T. D. (2017). An analysis of figurative languages used in Coelho's novel entitled "Alchemist." Premise Journal, 5(2), 46. Retrieved from https://doi.org/10.24127/pj.v5i2.815.

Hsieh, H. F., & Shannon, S. E. (2005). Three approaches to qualitative content analysis. Qualitative Health Research, 15(9), 1277–1288. Retrieved from https://doi.org/10.1177/1049732305276687.

Ismayanti, D., Said, Y. R., Usman, N., & Nur, M. I. (2024). The Students Ability in Translating Newspaper Headlines into English: A Case Study. IDEAS: Journal on English Language Teaching and Learning, Linguistics and Literature, 12(1), 108-131.

Janah, K. E., Retnaningdyah, P., & Mustofa, A. (2022). The stylistic elements of figurative language in the Snow White and the Huntsman movie and the implications toward EFL teaching. JELTL, 7(2), 313. Retrieved from https://doi.org/10.21462/jeltl.v7i2.840.

Karimah, D., Anggraeni, L., Hayuningtias, N. R., & Yunia, R. P. (2022). An analysis of figurative language in the short story "Tale—Tell Heart." Lingua, 19(1), 1–6. Retrieved from https://doi.org/10.30957/lingua.v19i1.694.

Knodel, L. (2023). Linguistics is the scientific study of human language.

LaFond, L., & Dogancay-Aktuna, S. (2009). Teacher perspectives on linguistics in TESOL teacher education. Language Awareness, 18(3–4), 345–365. Retrieved from https://doi.org/10.1080/09658410903197348.

Lehrer, A. (1979). John Lyons, semantics. Cambridge: Cambridge University Press, 1977. Two volumes. Pp. 897. Language in Society, 8(2-3), 270-278. Retrieved from https://doi.org/10.1017/S0047404500007466.

Lester, D. (1994). The rest cure of Silas Weir Mitchell in the 19th century and Japanese Morita therapy. Bulletin of Division 29, 51-53.

Langi, N. T. (2024). Using Picture of Luwu Culture Activity for Teaching Vocabulary. English Language Teaching Methodology, 4(3), 482-488.

Mantasiah, R. (2020). Semantic feature analysis model: Linguistics approach in foreign language learning material development. International Journal of Instruction, 13(1), 185-196.

Mandarani, V. & Ardiansyah, N. M. (2018). An analysis of figurative language elements in an American short story entitled "The Monkey's Paw." JEES, 3(1), 13–22. Retrieved from https://doi.org/10.21070/jees.v3i1.1326.

Mentari, L. R. (2023). An analysis of figurative language in the short story "The Happy Prince" by Oscar Wilde. Journal of English for Specific Purposes in Indonesia, 2(1), 33–40.

Moats, L. C. (2020). Speech to print language essentials for teachers. 1–11. Retrieved from http://slubdd.de/katalog?TN_libero_mab216782845.

Masruddin, M., Amir, F., Langaji, A., & Rusdiansyah, R. (2023). Conceptualizing linguistic politeness in light of age. International Journal of Society, Culture & Language, 11(3), 41-55.

Masruddin, Hartina, St., Arifin, M. A., & Langaji, A. (2024). Flipped learning: facilitating student engagement through repeated instruction and direct feedback. Cogent Education,

11(1). https://doi.org/10.1080/2331186X.2024.2412500

Nallapati, R. (2003). Semantic language models for topic detection and tracking. June, 1–6. Retrieved from https://doi.org/10.3115/1073416.1073417.

Özyön, A. (2020). A JOURNEY OF FEMINIST REBELLION THROUGH CHARLOTTE PERKINS GILMAN'S SHORT STORY THE YELLOW WALLPAPER AND HER NOVEL HERLAND. International Journal of Language Academy, 8(5).

Pagel, M. (2017). Q&A: What is human language, when did it evolve, and why should we care? BMC Biology, 15(1), 1–6. https://doi.org/10.1186/s12915-017-0405-3

Perrine, L. (1977). Sound and sense: An introduction to poetry. Harcourt Brace Jovanovich.

Robyn, C., & Wearing, C. (2015). Hyperbolic language and its relation to metaphor and irony. Journal of Pragmatics, 79, 1-10.

Sellars, W. (1969). Language as Thought and as Communication. Philosophy and Phenomenological Research, 29(4), 506-527.

Shaumyan, S. (1987). A semiotic theory of language. Bloomington and Indianapolis: Indiana University Press.

Suryanti Tambunan, A. R., Lubis, F. K., Andayani, W., Manullang, E. B., & Damanik, S. F. (2020). Figurative language in two translated chapters from Nietzsche's novel Zarathustra: A stylistic approach. International Journal of Language and Literary Studies, 2(2), 168–177. https://doi.org/10.36892/ijlls.v2i2.233

Syafitri, D., & Marlinton, M. (2018). An analysis of figurative language used in Edgar Allan Poe's poems. Linguistic, English Education and Art (LEEA) Journal, 2(1), 43–59. https://doi.org/10.31539/leea.v2i1.453

Willis, H. (1969). Structure, style, and usage. New York: Holt, Rinehart, and Winston, Inc.

Wibisono, R., & Widodo, P. (2019). An analysis of figurative language in an online short story posted on The Jakarta Post. Prasasti: Journal of Linguistics, 4, 1–10.

Widyanti, N. (2013). A stylistic-pragmatic analysis of figurative language in Harper's Bazaar magazine advertisement, 106.